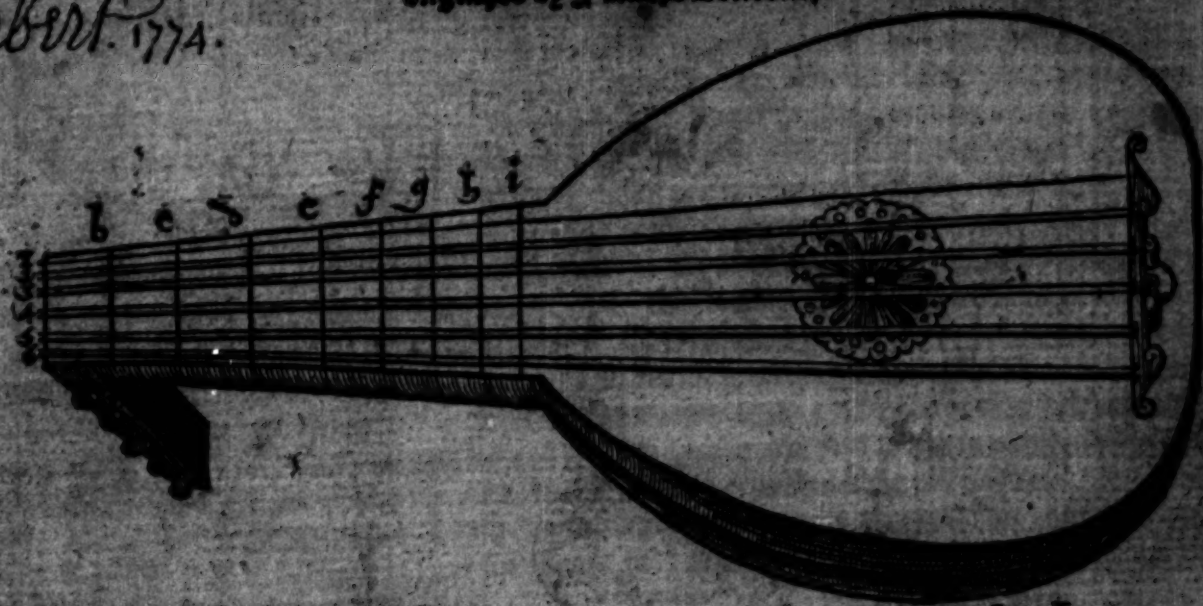


**A Briefe and easie instruction to learne the tableture  
to conducte and dispose thy hande vnto the Lute  
engliſhed by J. Allſop Londoner.**

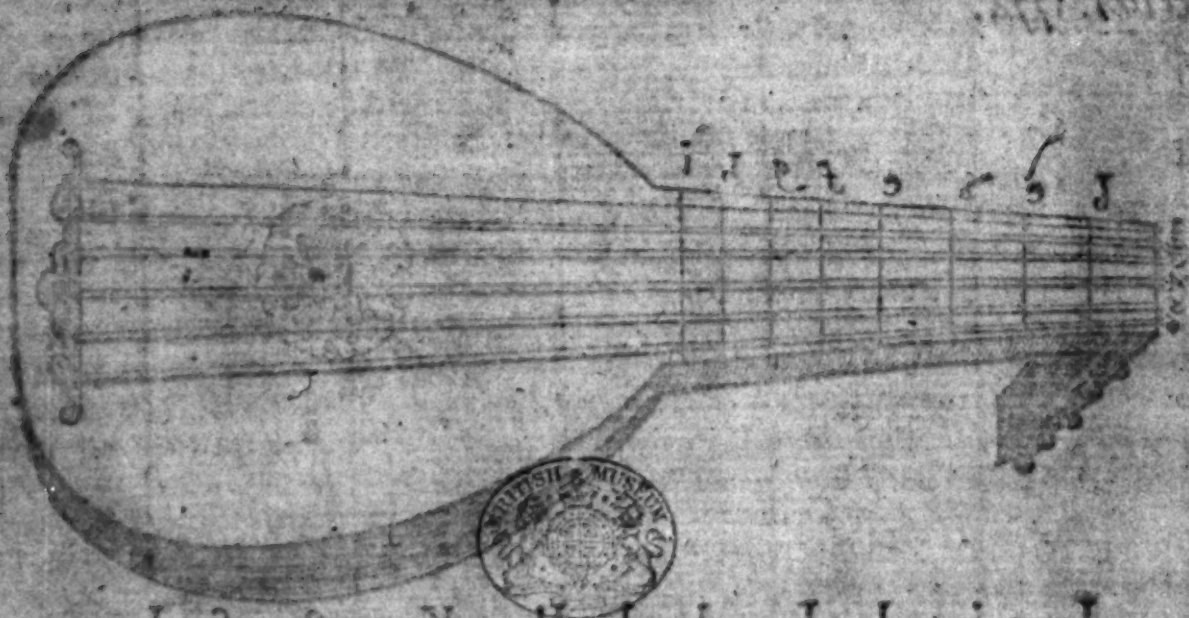
*W. Herbert. 1774.*

*Kic 25*



**Imprinted at London by Ihon Kyngſton for Iames  
Roubotham and are to be ſolde at hys ſhop in paternoster rowe  
Lycenſed accordyng to the order apoynted in the queenes maieſties ſtatutes  
1568**

Printed and sold by J. Knapton at  
the sign of the Gun in St. Dunstons Church  
Lane London



Printed at London by John Knapton for James

Woodhouse and are to be sold at his shop in Hart Street

1768



The Author to the Reader.

**I** am verely perswaded that there be an infinite number of good wits in France, the which for that they cannot all dwell in or nere the Citie of Paris, as such like flourishing Citities, for lacke of perfect groundes, in these of the sweete taste of the Lute, do sodainly fall into a great mylking thereof, and so straggle way give over. (In consideration thereof) I doe mynde to trace thee into this little sweets felde, and so to shewe thee a way, whereby thou mayest be the more apte or merite for the handling of this so famous an Instrument: To the ende that having framed and overcome the difficultie thereof, thou mayest take thy pleasure at all howes and tymes, so that the handling thereof shall bee to thee, nothing combersome or greivous. Then shalte thou understande by this little treatise the subtilties for the Lute, howe thou mayest accorde or tune the same, either by arte or by eare, the disposition of the hands: By it the handling of the pieces of the Lute or the bellie and other little rules, whereby thou mayest easily learne by thy selfe, with very small helpe of a teacher. If I may understande that thy my small labour be unto thee acceptable, I woulde not but be for sooth, for thy farther commoditie a second booke, how thou mayest devide all musique, and to reduce it into Tablature, and to knowe the whole way, as it ought to be observed, to attaine to the perfection of this Instrument. In the meane tyme I desire thee (that hast no entrance in this arte, for whom this booke is particularly made) to bestowe certain holmes, at thy convenient leisure, to reade and make this little instruction. And thou that hast long tyme bene skilful herein, and attained the pleasant commoditie thereof, that thou wilt not take my laboure in ill parte, which in respect is very small, and good only for younglings, notwithstanding necessary and profitable to the knowledge of the Lute.

Farewell.

**The Translatour to the Reader.**

**B**eing requested by my frend, to take vpon me the Engleſhyng hereof, I, (conſidering my ſlender knowledge and capacite) denied the ſame. Notwithſtanding ſuche was his Importunitie and earnest request, that at laſt he was answered with a naye. perſwading him ſelfe, as he thought of my ſufficiency for the doinge hereof, ſarce otherwiſe then I deſerue, or am in dede, and farther perſwading me as earnest in denial, as he was full bent to haue me graunt his requeste (conſideringe the old familiaritie and frendſhippe betwixt him and me) laſt ſtarly to my charge that ſoule ſpote of Ingratitude, Whereby I perceaued his earnest deſyre to haue me to take the matter in hande, where vpon I rather ſeeking to augment frendſhippe, then to empaſſer the ſame, at length graunted his demaunde, promiſſinge therein to doo my beſt, the which I haue now with diligent conſideration, as I ſuppoſe, finiſhed and offer vnto thee, gentle reader the ſame, deſiringe thee to beate with my ſimple and rude doings, Not withſtanding accordinge to the auctors ſens and meaninge, I truſt I haue not varied. Al I doe perceane this mi doings to be thankſully taken, it ſhal moue me to deale farther hereafter, & ſo to beſtow the talents, as god hath endowd me withall, to thy comoditie, Farewell this xxiii. daye of Septembꝛe. M. cccc. lxxliii.

**The first Rule.**

First thou must understand that the lute is commonly stringed with five strings, I say five strings, although there be eleven, because the five first accompting from the basse, be double, which make tenne, and the treble is onely single and alone, which maketh the eleventh, as thou mayest perceine by the figure of the lute, which I have here represented unto thee.

**The seconde Rule.**

These five strings be signified by five straight lines, of the which, the first doth signifie the highest string called the Treble, the seconde line is the seconde stringe, and soe consequently all the other unto the last, the which six line, is not noted in our French tablature, because it may easily be imagined to be the last.

Treble.

Second line.

Great meane.

Counter tenor.

Tenor.

Basse.



**The third style:**

And because these six Cordes be not sufficient of them selves, to expresse many and diuerser soundes, it is necessary to find meanes, whereby every string may geue many and diuers soundes, and the meanes and way thereof, is the invention of the frettes which thou seest about the necke of the Lute here figured.



For to speake of the frettes, I will not here declare the proportions, that ought to be obserued, to say the space  
and distance, betwixt, frette and frette, which we call stoppes, for to compasse them (and by that the yett aduice  
of the frette stringes, which must be also obserued, that the stringes shall be better in another point, then that it can be  
the selfe, to make what I will now say briefe thus.

#### The fourth Rule.

We call the frettes, the stringes that be tyed about the necke of the Lute, which be ordinarily eight in nu-  
ber represented and figured by the letters b, c, d, e, f, g, h, i. and be called stoppes, because that whereas those septe  
letters be found, following the order of our tablature, the spaces betwixt the frettes must be stopped with the  
left hand. In the French tablatury is vsed the letters of the Alphabete, and the Italians and other Nations in  
seade thereof, vsed Syphers and other Characters.

#### The fifth Rule.

The first stoppe is signified and marked by the letter b the seconde, c: and so consequently the rest vntill the  
eighth and last stop, which is marked with the letter i. As thou mayst see by the figure of the lute, which I haue  
before represented thus.

M	K	M	M
K	K	K	K
	L		
L	M	K	M
M			

As thou mayst see by the figure of the lute, which I haue  
before represented thus.

the first Male, which stood ten times, as it is said in the first of the  
 10. As touching this letter A, we have compyled among the number of the right stoppes, because that when  
 the same letter A, is found, it must be broken open, that is to say, you must strike it as many times as  
 there be marked Aies, with the right hand, not stopping with the left.

**Example.**

## The seventh style

As for the letters that come after the 31 (which we have set last) they have no letters, notwithstanding that they are exercised in the same art, because the strings being, where they should be stopped, that is to say, where the letters be marked, which be ever above the number of eight, as cunningly as if they had letters.

**Example.**

Having now spoken of the strings, letters, frettes, and stoppes, thou must also understand, how and with which fingers the strings of the Lute must be stopped.

N	M	K	M
K	K	K	K
		L	
M	K	M	L
			M
K			



**To the Love.**

¶ The eighth rule. ¶

**N**ow saying the letters doe signifie the stoppes (the whiche doe onely appertaine to the left hand) if you should not strike the said strings beneath on the bealie, the Lute would give no sound: you muste with the thombe and the fingers of the right hande, gripe or strike as many stringes, as shalbe sounde letters marked in the lines, signifying the said stringes, I meane, that shalbe one above an other in the same stoppe: and if there bee but one letter, you must stoppe but one string, if there be twoo, you must onely stoppe twoo, and so consequently to the number of five, whiche maketh five partes in one stoppe, because every letter doeth his parte, and there must be twoo letters at the least, one above the other, to make the accorde.

**Example.**

6	6	6	6	6	6
6	6	6	6	6	6
6	6	6	6	6	6
6	6	6	6	6	6

**The ninth rule.**

**W**hereas thou doest finde but one letter to be stopped, thou shalt strike hym downward, with thy thombe, be it firste, seconde, or other, the string signified by the line of the tableture, upon the same line; that the letter standeth on, so that there bee vnder that letter no pointe or brace. For if there be one, it must be stricken upwarden with one of the fingers, as shall be seen.

# An instruction

¶ Example:

a	c	e	f	h	k	l
a	c	e	f	h	k	l
a	c	e	f	h	k	l
a	c	e	f	h	k	l
a	c	e	f	h	k	l

¶ The tenth rule.

**I**f you doe finde, one, twoe, or three letters, hauing no prick or pointe underneath, you shall strike vpwardes as many strynges, as you shall finde letters vpon the lines of the tableture, signifying the saied strynges, with as many fingers as there bee letters and strynges, and you must also note, that although there be but one point or prick, vnder one, twoe, or three letters, thei must be all striken with the fingers without the thombe, as if euery letter were marked senerally with his prick or pointe.

¶ Example rule.

a	a	a	a	a	a
e	a	c	a	a	a
.	d	e	d	c	b
.	.	.	.	c	.

¶ The eleuenth.

**I**f vnder twoe, three, or many letters, comprised in one stoppe, be founde no prick or point, then you must gripe, or drawe, as many strynges, as there be founde letters: gripping, or drawing, is to bee vn-

## To the Lute

derstoode, when the thombe and the fingers of the right hande plaie together. Because in the right rule, we haue spoken of sixe partes, the whiche will not be full, except all the sixe stringes be sounded, and yet daupng but five fingers to eche hande, accomplyng the thombe for one, and yet of the five, the little finger serueth but to kepe the hande from vpon the bealie of the Lute, some would thinke it harde to be doen, and almoste impossible, to plaie five or sixe partes vpon the Lute, but when it shalbe vnderstode, in what sorte it maie be doen, it will not seme so straunge.

### ¶ The twelue rule.

**B**ecause it shalbe hereafter necessarie for the vnderstandyng of the tableture, to knowe the diuision of the hande and the fingers, and with what names I will surname them I will aduertise thee, that after the thombe, the next following shalbe the first, next vnto that shalbe the seconde, the third to be the third, and the little finger to be named the little finger.

### ¶ The thirtene rule.

**A**s to the ende thou shalte not be abused by these termes, to strike downwarde, so strike vpwordes, or to gripe, you shall vnderstande, to strike doune the stringes, is when the thombe plaieth alone, whiche striketh the string downward, to lifte or strike vpwordes, those bee the fingers that striketh the stringes vpwordes, wher the letters be marked with pointes or pickes, to gripe, is when the thombe and the fingers plaie together, the whiche notwithstanding, doeth not lese their office to strike vpwordes, or downwarde, that is to saie, to strike downwarde with the thombe, and vpwordes with the fingers.

### ¶ The fouertene rule.

**W**hen thou wilt plaie sixe partes vpon the Lute, thou muste strike downwarde, the firste and laste string, with the thombe quely, fraying it vpon the twoo stringes, or twoo partes, as if thou would



# An instruction

best shutte thy hande, and strike bpwardes the thirde and fowerth partes oꝝ strynges, with thy firste finger, as if thou wouldest ioigne oꝝ shut it to thy thombe, which finger and thombe after that sozt striketh fower partes, and to strike bpwardes, the seconde part with the seconde finger, and the firste, whiche is the treble with the thirde finger, whiche maketh the full six partes.

Example.

a	s	c	c	h
a	c	s	c	s
c	d	s	d	s
c	e	c	e	h
c	e	c	e	h

The sixt rule.

**I**f it so happen, thou have but .v. partes to plaie, thou maiest as in the fozesaid rule, strike downe wardes with thy thombe, the first and fift stryng, oꝝ the fift and fowerth, and so strike bpwardes the .iiij. other strynges, with the .iiij. other fingers, so that the counter base and the next parte be nere one to an other. Otherwile it were necessarie, that the first finger should strike bpwardes the thirde and fowerth strynges oꝝ partes, to make the fowerth and fift part. As foꝝ the example.

Example.

a	c	s	c	h	s	c	c	a
a	c	c	c	s	s	s	s	c
c	d	d	d	s	s	h	s	c
c	c	c	c	c	h	c	e	c
c	a	a	a	h	a	c	c	c

# To the Rule.

The sixtene rule.

**E** D; to plaie .iij. partes, it is easely to be understand, that the thombe & the .ij. fingers together, serue easely to strike the fower stringes of partes, eche doynge his parte, stryking upward and downward.

Example.

Example.																					
a	a	c	e	e	s	s	e	c	e	s	e	c	a	a	c	h	s	e	c	a	
a	c	d	s	s	s	s	e	s	s	c	a	e	a	c	s	c	a	c	e	a	e
c	d	d	s	a	h	h	s	s	s	h	d	c	s	c	e			e	s	c	s
c	a	c	d				c	c	d	e	c	e				h		e	c	e	e
a			a	a			c		a	e	s	c				h		c		c	c
e. f. f. a. c. a.																					

The .x. Commandementes.

e	s	e	c	a	e	c	a													
c	a	a	c	a	c	a	a	a												
e	a				d	c														
e	b	c	c	c		c	b	c												
c		a				c														

The seuentene rule.

**F** D; to plaie three partes onely, the thombe will serue, as we haue already taught thee in the rules aforesaid, to strike the counter base downwardes, the firste and the seconde finger, to strike bywar- des the two other, whiche make the three partes.

# An instruction

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with letters 'a', 'b', 'c', 'f', and 's' written below the staff. The staff is divided into measures by vertical bar lines.

Je ne veux plus a mon mal consentir.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with letters 'a', 'b', 'c', 'f', and 's' written below the staff. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with letters 'a', 'b', 'c', 'f', and 's' written below the staff. The staff is divided into measures by vertical bar lines.



# De the Lute.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

## The eighth rule.

**E** To plaie twoo partes, the thombe, as of custome shall strike downwarde the bale string, and the first, or other finger, the other string.

### Example.

Handwritten musical notation on a five-line staff, illustrating the eighth rule with specific fingerings and note values.

Handwritten musical notation on a five-line staff, continuing the musical piece with various note values and rests.

### An instruction

**U**nto that we haue spoken briefly, the disposicion of the right hande, and with what fingers we ought to gripe, strike vpwardes, and strike downward: the stringes, we will come to the lefte hande, and speake thereof, how it ought to be disposed, retainyng the self same names of the fingers, that we haue vsed, in speakyng of the office of the right hande.

¶ The nineteene rule.

**A**s we haue in the. xiiiij. rule made answer, to the doubt that might haue been made, as haryng but. v. fingers, of the whiche sower serue onely to gripe, drawe, or lifte vp, the stringes, that it should bee impossible to plaie fine or fire partes. Euen so we might answer them that would aske, how one might stoppe with. iiii. fingers of the left hand, fine o. The stringes, the thombe beyng occupied to beare vp the Lute, and to guide the hande: when the firste finger alone (I meane that next to the thombe) might easely stoppe all the stringes, in couchyng the saied finger, a long ouerthwart the stoppe, whiche is a thing ordinarie and common, to serue two or thre partes, and that is doon, whē there be many letters a like, to plaie in one stoppe, as thre BBB. thre CCC. and so of other.

¶ Example.

C	D	E
C	D	E
C	D	E
C	D	E

¶ The twentie rule.





### An instruction

**T**he first C. of the first stoppe, that thou seest here figured, must be stopped with the seconde finger, and the seconde C. with the first finger. The B. of the seconde stoppe, with the first finger, the D. with the third, and the C. with the seconde. The first D. of the third stoppe, with the little finger, the B. with the first, the seconde D. with the third. The first and seconde B. of the fourth stoppe, with the first finger, couchyng it a long ouerthwarte the stoppe, and the D. with the thirde. The first D. of the first stoppe, with the little finger, the B. with the first finger, the other D. with the thirde finger: the C. of the first stoppe, with the seconde finger, the first D. with the little finger, the other with the third. The B. of the seuenth stoppe, with the first finger, the C. with the seconde. The B. of the eight stoppe, with the first finger, the D. with the third. The first C. of the ninth stoppe, with the third finger the F. with the little finger, the other C. with the seconde, and the C. with the first. The first C. of the tenth stoppe, with the seconde finger, the two other C. in couchyng your foze finger, all a long ouerthwart the stoppe. The D. of the eleuenth stoppe, with the little finger, the B. with the first finger, the C. with the seconde. The first C. of the twelfth stoppe, with the third finger, the B. with the first, the other C. with the second finger. The B. of the thirtenth stoppe, with the first finger, the C. with the second, the D. with the thirde. The first C. of the fowertenth stoppe, with the third finger, the two other, with the second finger, touchyng it alone: The fiftenth stoppe, as the twelf. The C. of the sixtenth stoppe, with the little finger, and the C. with the first finger. The first C. of the. xvi. stoppe, with the seconde finger, the D. with the third, the other D. with the first finger. The D. of the eightenth stoppe, with the little finger the C. with the seconde. The B. of the ninetenth stoppe, with the first finger, the C. with the second, and the D. with the thirde finger. The D. of the twentieth stoppe, with the little finger, the B. with the first finger, and the C. with the seconde. The first D. of the one and twentieth with the little finger, the second with the third finger, the C. with the first. The two and twentieth stoppe is like vnto the seuentene, the first and seconde of the laste stoppe, with the first finger, couchyng it a long, the C. with the seconde, and the F. with the thirde finger, all the abovesaid stoppes, be stopped, as I haue taught thee here before, if



# An instruction

**D.** with the seconde finger: The **B.** of the solwerth stoppe, with the seconde finger, the first **F.** with the little finger, the seconde with the thirde, and the **C.** with the first: The twoo **F F.** of the first stoppe, with the first finger, the **V.** with the little finger: The **G.** of the sixte stoppe, with the seconde finger, the first **F** with the little finger, the seconde with the thirde finger, and the **C.** with the first: The twoo **C C.** of the seuenth stoppe, with the first finger, the **D.** with the seconde, and the **C.** with the thirde. The twoo **C C.** of the eight stoppe, with the finger couched all along, the **D.** with the seconde finger, and the **F.** with the little finger. The **B.** of the ninth stoppe, with the first finger, the twoo **C C.** with the seconde finger, and the **C.** with the little finger. The tenth touche naturally: The eleuenth touche as the first: The twoo **C C.** of the twelue touch, with the finger couched along, the **D.** with the seconde finger, the first **C.** with the little finger, the seconde with the thirde finger. The thirtene stoppe is naturall: The solwerth stoppe like the first: The fiftenth like the first. The first **V.** of the sixtenth stoppe, with the little finger, the twoo **F F.** with the first finger, the **G.** with the seconde, and the **V.** with the third finger. The **B.** of the seuententh stoppe, with the little finger, the twoo **F F.** with the finger couched along, the **V.** with the seconde finger. The eightenth stoppe, like the sixtenth: The twoo **F F.** of the ninetenth stop, with the first finger, the first **V.** with the little finger, and the seconde with the thirde: The twentie stop, like the first, and the solwertenth: The one and twentie, like the seuenth. The three **C C C.** of the twoo and twentie stoppe, with the seconde finger, the **D.** with the thirde finger, and the **C.** with the little finger. The three and twentie stoppe, like the ninth. The three **C C C.** of the laste stoppe, with the finger couched along, the first **C.** with the little finger, the seconde with the thirde, and the thirde with the seconde finger. All the abovesaid stoppes be donne naturally, as it is taught the, if thou be not constrained to dispose them otherwise, to make some passage.

The twoo and twentie rule.

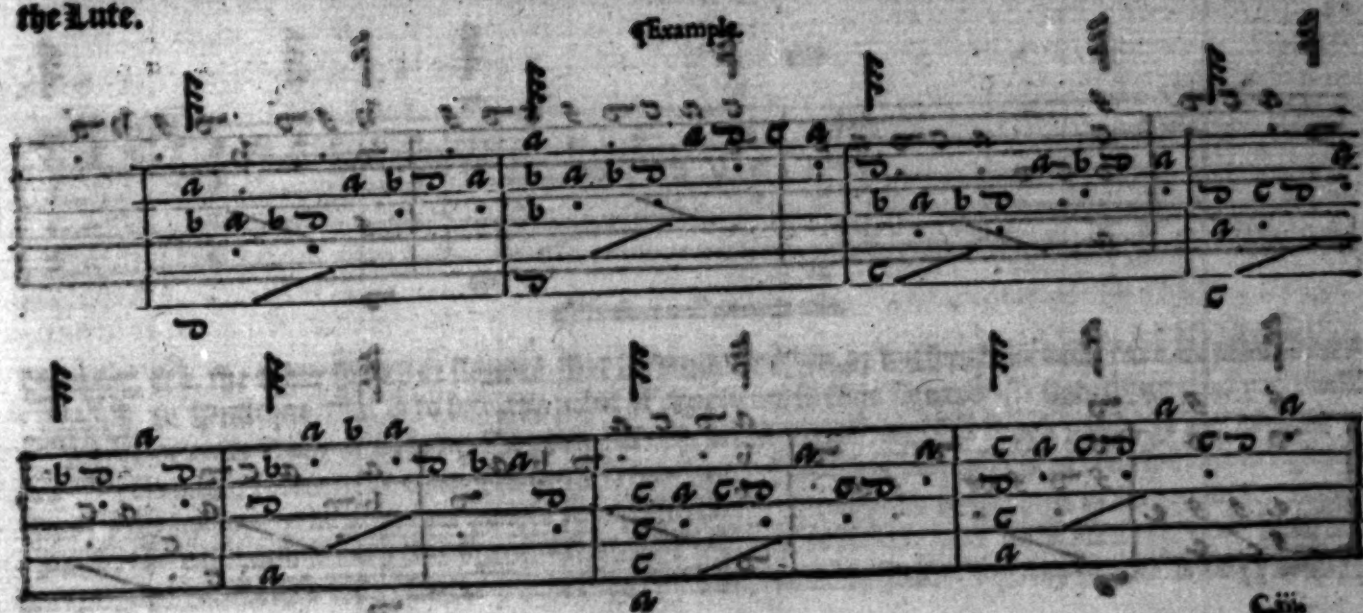
**I**t is also necessarie to give thee to understande, to what purpose the barres that be drawen betwixt the letters or passages doe serve for, and for thy better understanding, I have here under drawen the



# To the Lute.

an example at large, and very famillier, in the whiche thou shalt not finde one example, trimmed or measured, that thou shalte neede to remoue any of thy fingers, from the saied measure: the knowledge of the saied barre is so necessarie, that haupng sounde out, and exercised the same, thou shalt not neede to remoue, but those fingers, whiche thou shalt be forced, whiche we call close or couert plaie, as for the other barres, whiche come straight ouerthwart the lines, that signifieth vnto vs the five strynges, serue for no other purpose, but to make a distinction, and to inclose the measures, sometymes one, of a sem brief, and other whyles of two, accoꝝdyng to the discretion of hym that byngeth Musique, into the tableture for the Lute.

## Example.

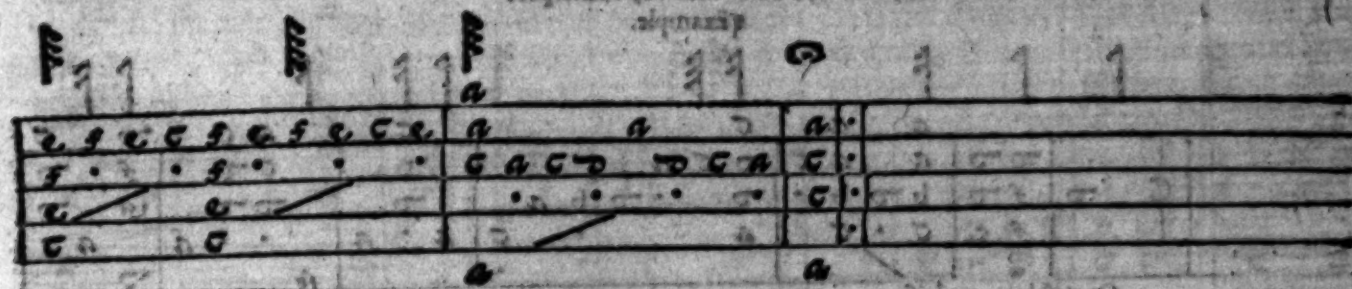
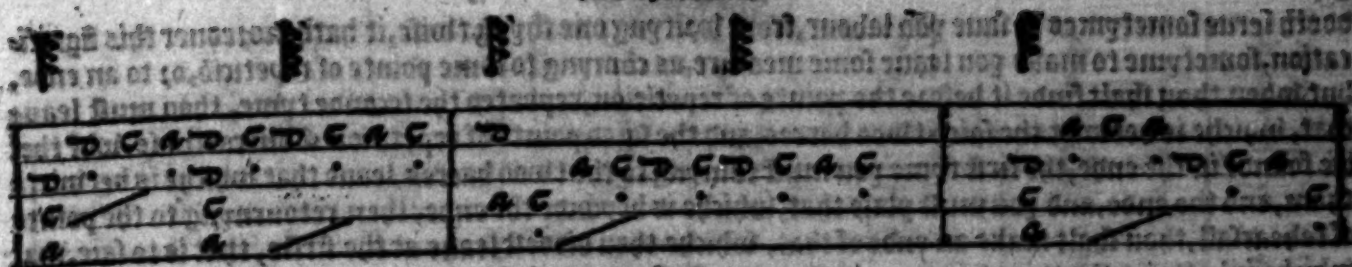


# No instruction

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. The text is written in a cursive script, likely from the 18th or 19th century. The notation is arranged in a single system with four measures.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. The text is written in a cursive script, likely from the 18th or 19th century. The notation is arranged in a single system with four measures.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. The text is written in a cursive script, likely from the 18th or 19th century. The notation is arranged in a single system with four measures.



The three and twentie rule.



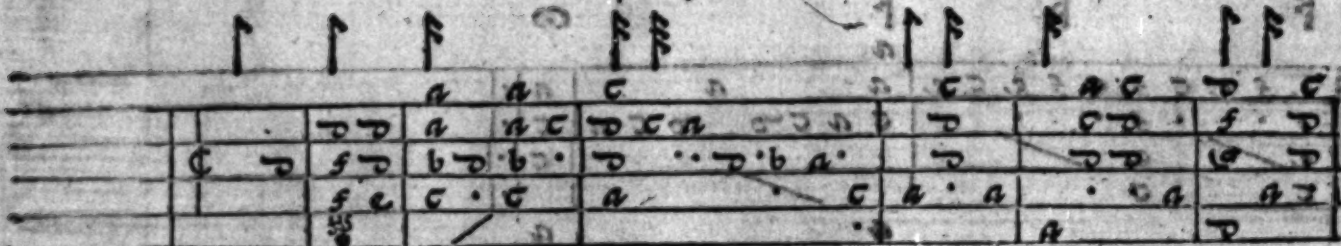
All the other signes or figures, that is founde within, or without the tablette, be practised as in Musique, that is to say, the point of repeticion is thus figured .||. signifying that you must repeate twice one thyng: the point of rehearfall, signifying that when you be toward the middell, or toward the ende, you must retourne to the saied pointe of rehearfall, whiche is figured thus ♪. As touching the D:aine pointe thus figured A it is applied sometyme to the middell, sometyme to the ende, and it hath this signification, that where it is founde, you must pause, or reste without cretion. You muste also vnderstande, what the two barres do s signifie, figured in this sorte || whiche



## Instructions

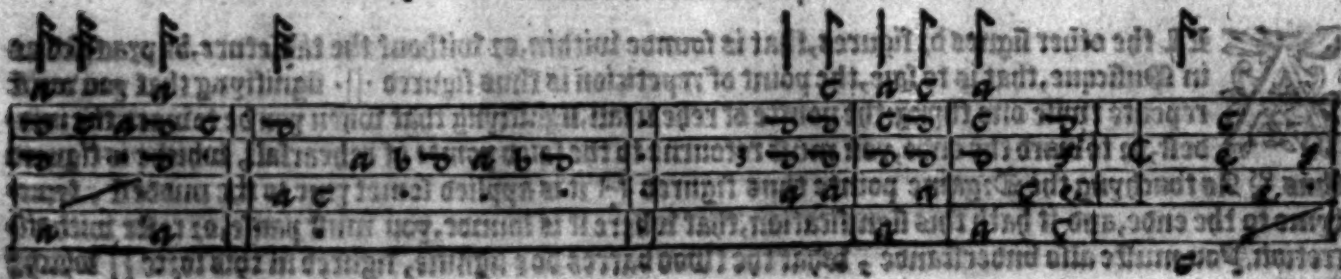
doeth serue sometymes to saue you labour, from writing one thyng twice, it hath no lesouer this signifi-  
cation, sometyme to make you leaue some measure, as comyng to some pointe of repeticiō, or to an ende,  
but when thou shalt finde it before the pointe of repeticiō, repeated the seconde tyme, thou must leaue  
that, whiche is betwixt the saied twoo barres, and the saied pointe of repeticiō. Contrariwise, when thou  
shalt finde it in the ende, the first tyme you must comyng to the twoo barres, leaue that whiche is betwixt  
them, and the ende, and you must plaie that, whiche is beyonde the ende, then retournyng to the pointe  
of rehearsall, thou shalt make an ende of that, whiche thou diddest leaue at the firste, that is to saie, that  
whiche is betwixt the twoo barres, and the ende: As for example.

Example.



Ce n'est bien ne plaisir.

also known as **codebook**



**Do the Right.**

[illegible][illegible]

# An instruction

The former and cyentie rule.

**F**inally, you muste note knowe the markes, long, straight, croked, and forked, whiche bee ouer the letters of the tableture, is no other thyng, but a certain valuation of the notes of Musique trimly invented to kepe measure, without the whiche, this art were vnprofitable or worth no thyng, and if thou finde but the firste letter, marked with one of these figures, betwene twoo barres, thou shalt vnderstande, that the rest of the letters bee all of the same tyme, that the first letter is measured with all, it would haue been but labour in vaine, to haue marked them all with one figure, some maye them with the Musique it self, or with other piphers, accordyng to the maner of the countrey, when thou doest finde any of these figures **M M** marked with a prycke or pointe, that pointe dooeth signifie the augmentation of halfe the tyme more of the figure or measure, where vnto it is ioyned, as commonly is practised in Musike. As touchyng this figure **|** it hath neuer no pointe or prycke, and it is called a semibreue, whiche is a note of the longest measure, that is practised vpon the Lute, so; if there bee longer, of force thei must be deniued.

The fine and cyentie rule.

**T**une your Lute well, although it be hardy to be shewed, beyng subiect, to the delicatnesse of a string, either to the greatnesse, or to the smalnesse of the instrument, thou must therein folowe nature, who will be by no meanes bee forced, a good eare is therevnto also a good helpe, to haue consideration, to the extreme highnesse, and the extreme lownesse, and thy beginning shall be at the greete base, whiche shall be vnto thee a verie good guide, to conduite thee to his companion the next string, the whiche must be higher eight notes. When the firste beyng the seconde base, to sette higher by a lower notes then the greete base, and the seconde bases companion, to bee higher by eight notes: The next vnto that, beyng the folwerth parte, called the counter tenour, shall be set higher lower notes about

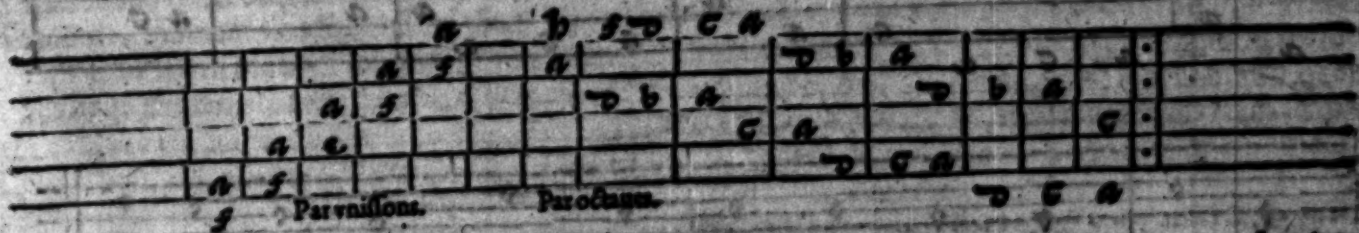


# To the Lute.

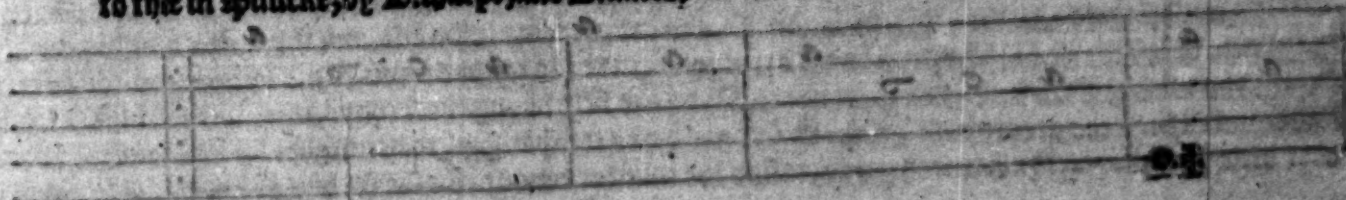
14

the first parte or seconde basse, and his companion to be set higher by eight notes. The thirde parte called the greate meanes, shalbe higher by thre notes, then the counter tenor, in thisie: The small meanes, folow notes higher then the greate meanes: The treble or laste parte, folow notes higher then the small meanes, whiche thou shalt truly doe, hauing a good eare withall, not withstanding a thynge not ealie to all men, but to them onely, that haue been doers in this arte, and that long tyme haue as it were, married their eare, to the sweetenes of the stryng, not withstanding, suche as haue a good will, and are desirous to learne, maie haue recourse vnto the examples and rules, whiche I haue here vnder written.

The tune of the Lute.



Hereafter doeth followe, the diuerse accordes of the Lute, whiche be represented or marked vnto the in Musicke, by B. sharpe, and B. flatte,



Accord du Lent par B. eire

Record du Licut u R Cam.



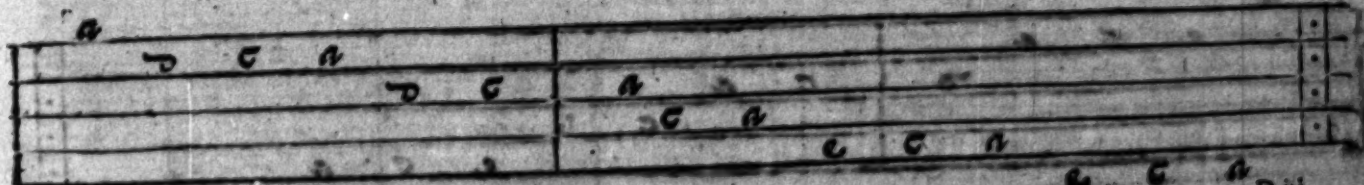
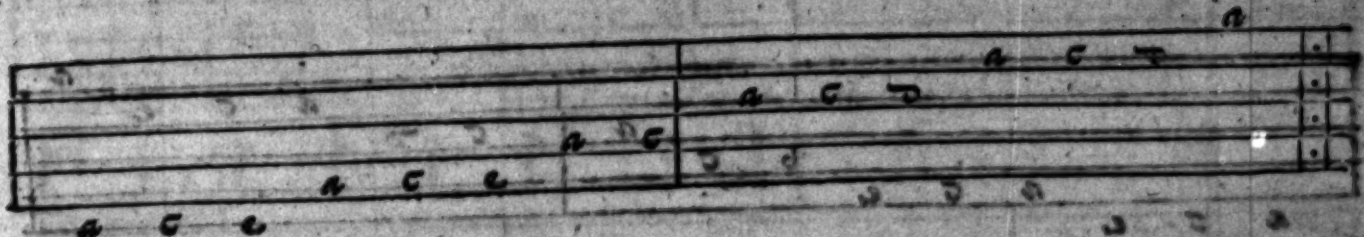
to the fact that the number of the K. 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917



**Marche.**

Marche à la française

13



D.ij.



Six Instructions  
Accord du Leds par B. mol.



# Leslie Lull.

Petite fantaisie des pas l'assé du Loui.



An Introduction

Handwritten musical score for a piece titled "An Introduction". The score is written on four systems of staves, each system consisting of a grand staff (treble and bass clefs) and a single bass staff. The notation is in a historical style, featuring various note values, rests, and clefs. The first system includes a key signature change to one flat (B-flat) and a time signature of 4/4. The second system features a key signature change to two flats (B-flat and E-flat) and a time signature of 3/4. The third system features a key signature change to one flat (B-flat) and a time signature of 4/4. The fourth system features a key signature change to two flats (B-flat and E-flat) and a time signature of 4/4. The score is written in a historical style, with various note values, rests, and clefs. The notation is in a historical style, featuring various note values, rests, and clefs. The first system includes a key signature change to one flat (B-flat) and a time signature of 4/4. The second system features a key signature change to two flats (B-flat and E-flat) and a time signature of 3/4. The third system features a key signature change to one flat (B-flat) and a time signature of 4/4. The fourth system features a key signature change to two flats (B-flat and E-flat) and a time signature of 4/4.



## Come Along

17.



An Instruction

Handwritten musical score on three systems. Each system consists of a vocal line with square neumes and a lute tablature line with letters (a, b, c) and rhythmic flags. The first system includes the instruction "Pallomene." below the tablature. The notation is in a historical style, likely from a 16th-century manuscript.

**System 1:**

Vocal line:  $\text{f f} \text{f f} \text{f f} \text{f f} \text{f f}$

Tablature:  $\text{a b a a b a a b a a b a}$

*Pallomene.*

**System 2:**

Vocal line:  $\text{f f} \text{f f} \text{f f} \text{f f}$

Tablature:  $\text{a b a a b a a b a a b a}$

**System 3:**

Vocal line:  $\text{f f} \text{f f} \text{f f} \text{f f}$

Tablature:  $\text{a b a a b a a b a a b a}$

Exercice

13.

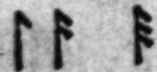
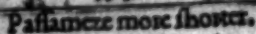
Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes and pairs of vertical strokes, possibly indicating fingerings or breath marks. The notation includes various note values and rests, with some notes beamed together. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes and pairs of vertical strokes. The notation includes various note values and rests, with some notes beamed together. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. Above the staff are several vertical strokes and pairs of vertical strokes. The notation includes various note values and rests, with some notes beamed together. The staff is divided into measures by vertical bar lines.

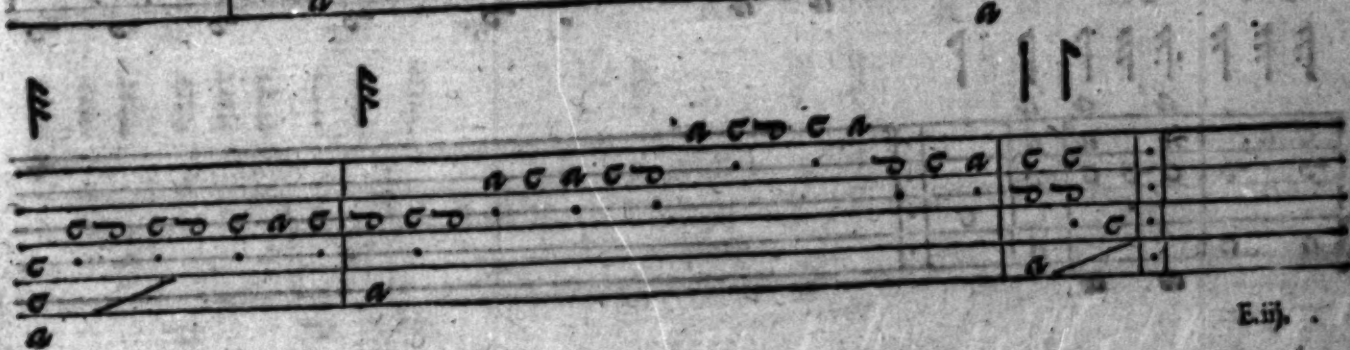


11 11 11 11 11 11



For the Lute.

19.

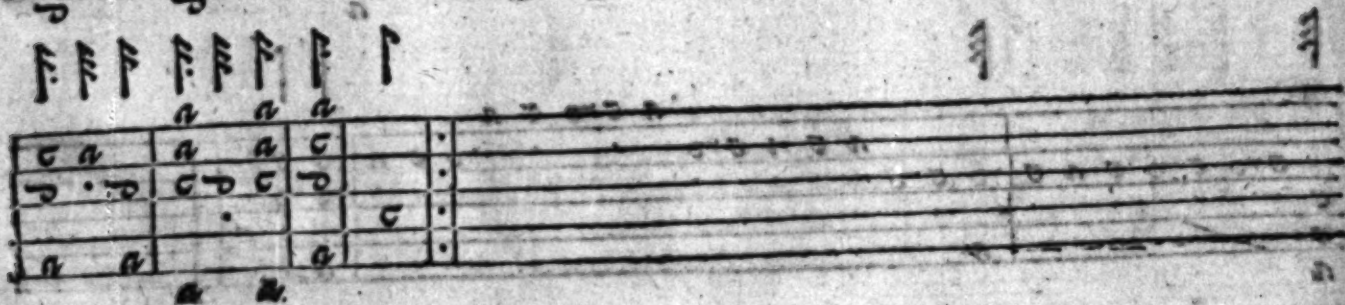


E.ij.

An instruction



The Paduane.





To the Lute.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic figures and notes, with a small table of numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) written above the first few measures. The word "Otherwise." is written below the first measure.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of rhythmic figures and notes, with a small table of numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) written above the first few measures.

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of rhythmic figures and notes, with a small table of numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) written above the first few measures.

An instruction

Handwritten musical notation for the first system, featuring a single staff with rhythmic markings and a four-staff tablature below it. The tablature uses letters 'a' and 'c' to denote fret positions.

Passé velours.

Handwritten musical notation for the second system, featuring a single staff with rhythmic markings and a four-staff tablature below it. The tablature uses letters 'a' and 'c' to denote fret positions.

Handwritten musical notation for the third system, featuring a single staff with rhythmic markings and a four-staff tablature below it. The tablature uses letters 'a' and 'c' to denote fret positions.

# La tintalorc.

31.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (a, b, c) and symbols (dots, slurs) placed above and below the staff. The text "La tintalorc." is written below the staff.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (a, b, c) and symbols (dots, slurs) placed above and below the staff.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various letters (a, b, c) and symbols (dots, slurs) placed above and below the staff.

Fj.



# An instruction

First system of musical notation, featuring a staff with notes and a series of rhythmic symbols above it.

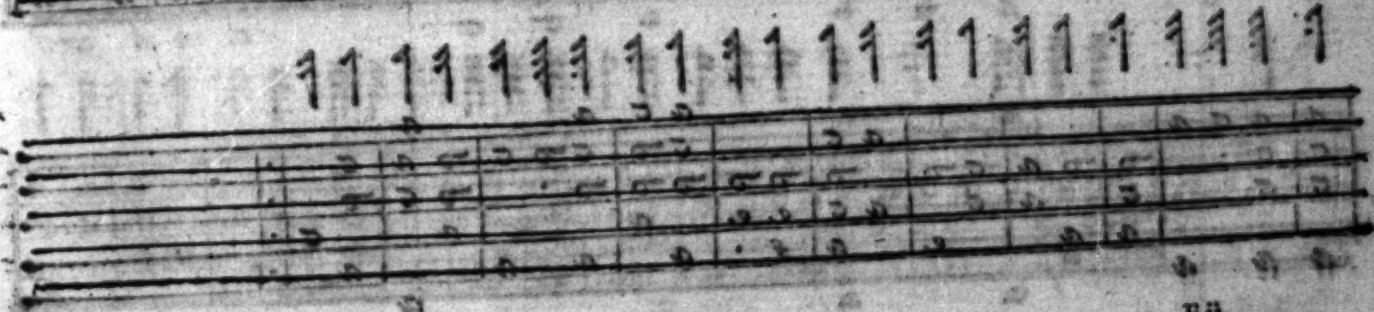
La lours,

Second system of musical notation, featuring a staff with notes and a series of rhythmic symbols above it.

Third system of musical notation, featuring a staff with notes and a series of rhythmic symbols above it.

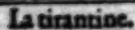
No. 10. 1842

22



P. 10

## 52





# Mattheus Lute.

13.

First system of musical notation, featuring a single melodic line with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests, with some notes marked with 'a' or 'b' below them.

Le petit gentilhomme,

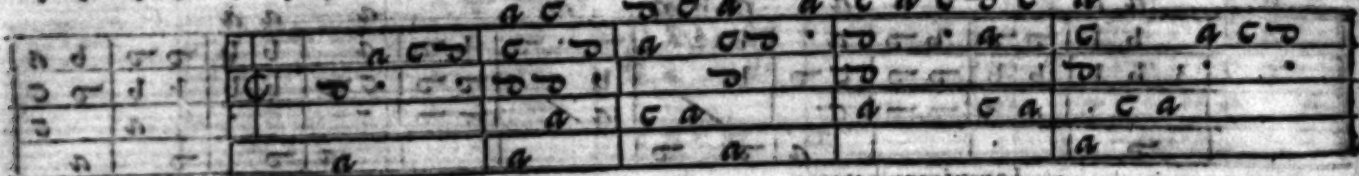
La volée de l'ennemi.

Second system of musical notation, featuring a single melodic line with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests, with some notes marked with 'a' or 'b' below them.

Third system of musical notation, featuring a single melodic line with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests, with some notes marked with 'a' or 'b' below them.

F.ij.

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11



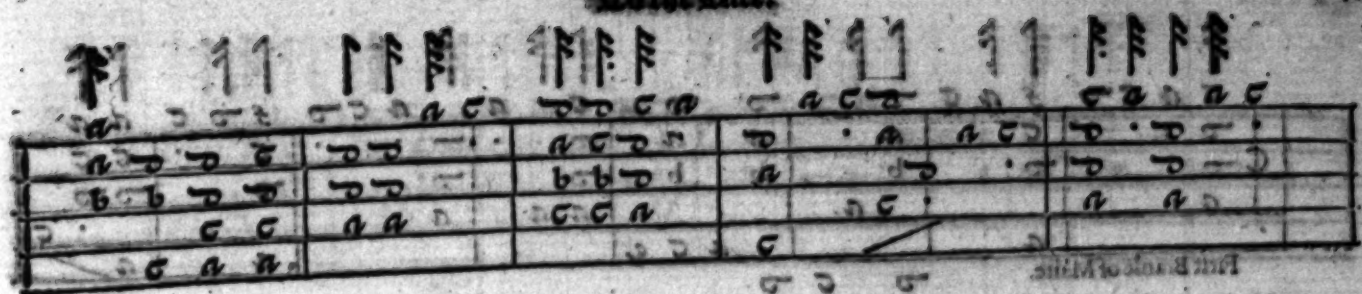
La Voix de l'homme

Handwritten musical notation for the voice part, featuring various note values and rests on a five-line staff.

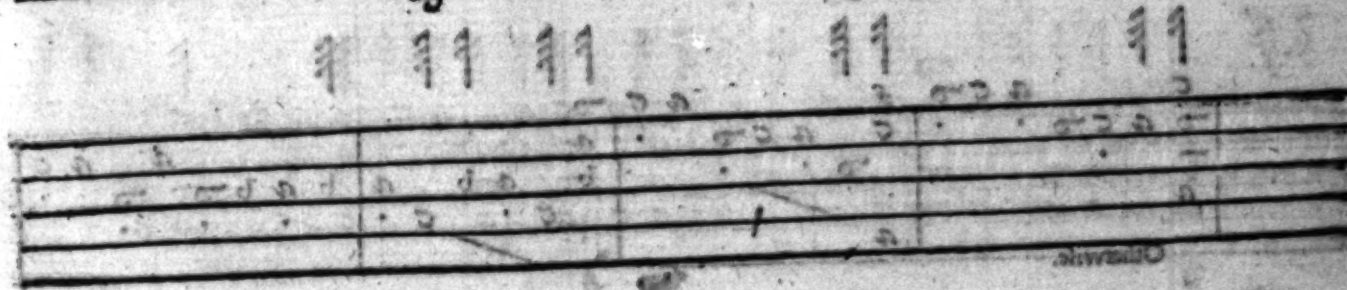
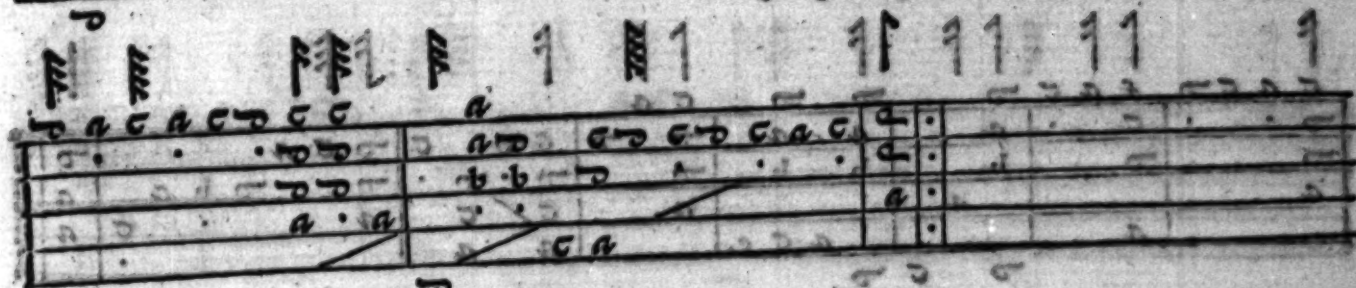


# Wohlfahrt

24.



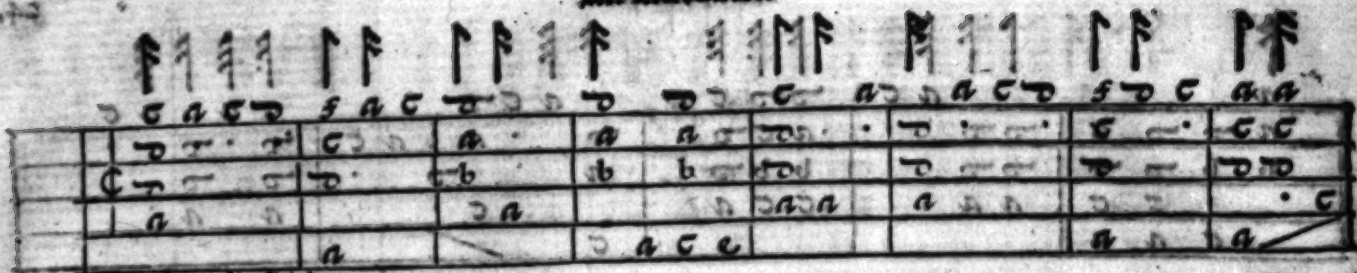
First Book of Minnie



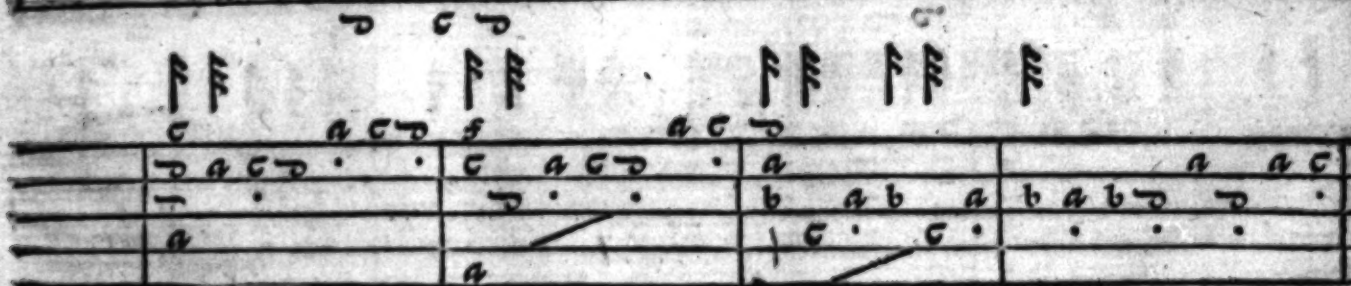
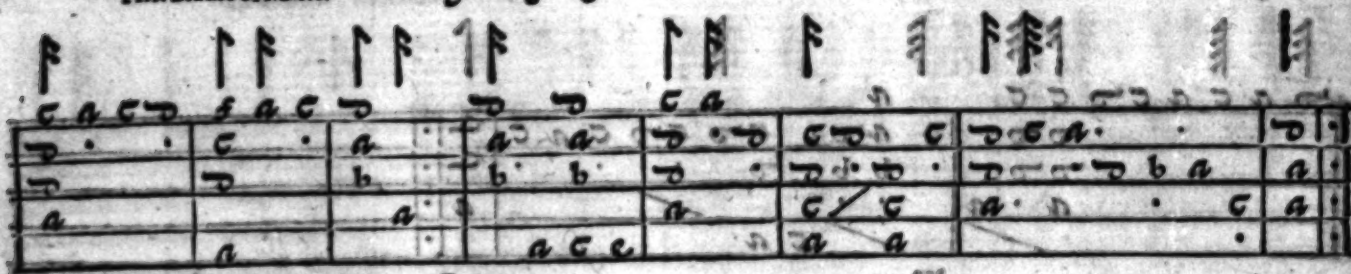
Opus 24



# An instruction



First Branie of Malte.



Otherwise.

# To the Lute.

87.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a final measure containing a double bar line.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a final measure containing a double bar line.

Handwritten musical notation for the third system, concluding the piece. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a final measure containing a double bar line.

88.

# Air instruction

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign. The notes are written in a stylized, handwritten style.

The second system of notation, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign. The notes are written in a stylized, handwritten style.

The seconde Branle of Malte.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign. The notes are written in a stylized, handwritten style.

The third system of notation, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign. The notes are written in a stylized, handwritten style.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign. The notes are written in a stylized, handwritten style.

The fourth system of notation, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign. The notes are written in a stylized, handwritten style.



To the Lute.

26.

First system of musical notation. It consists of a single melodic line in treble clef with a key signature of one flat. The notation includes various note values and rests, and a multi-measure rest for the bass line.

Otherwise.

Second system of musical notation. It consists of a single melodic line in treble clef with a key signature of one flat. The notation includes various note values and rests, and a multi-measure rest for the bass line.

Third system of musical notation. It consists of a single melodic line in treble clef with a key signature of one flat. The notation includes various note values and rests, and a multi-measure rest for the bass line.

G.ij.

Chen et al.

2

110

8

To the Lute.

27.



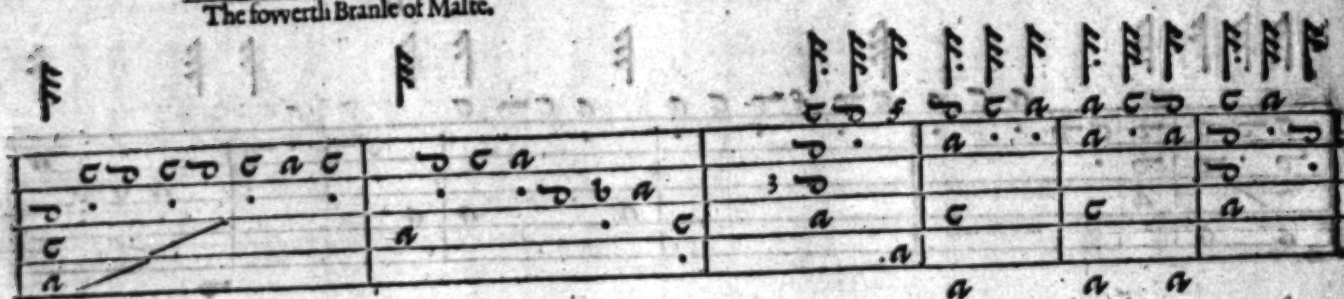
G.iii.



# An instruction

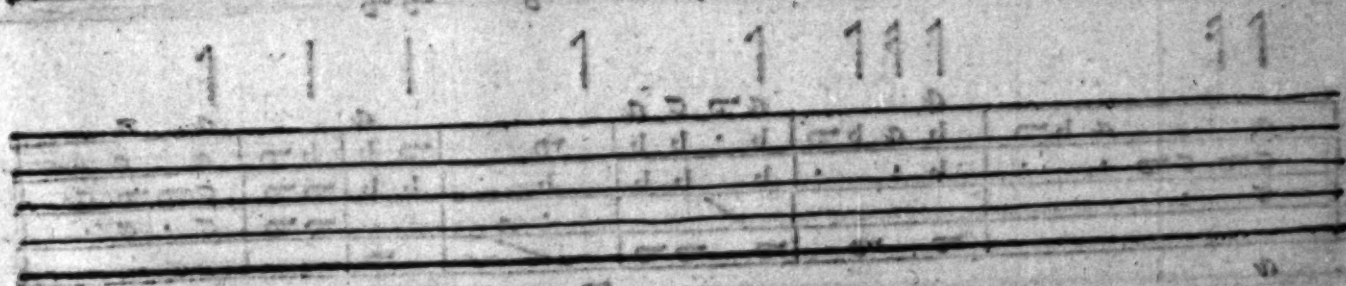
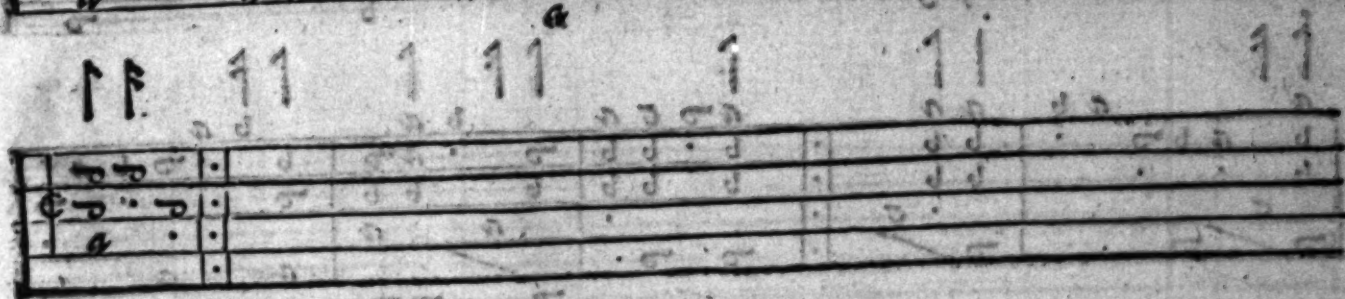
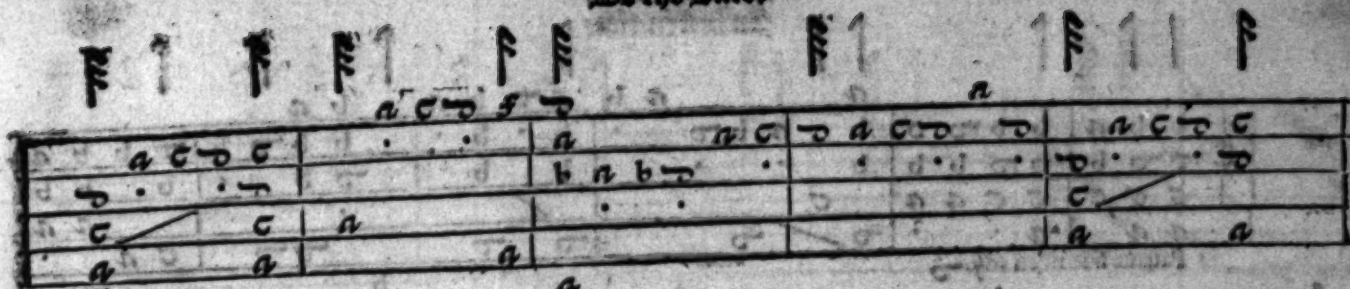


The fowerth Brank of Malte.



To the Lute.

28.







Coste Lute.

89

Handwritten musical notation for the first system, featuring a four-staff system with various notes and clefs. The notation includes a series of vertical strokes (possibly indicating fingerings or breath marks) above the staves. The notes are written in a historical style, with some letters (a, b, c) used as shorthand for notes. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the second system, featuring a four-staff system. The notation includes a series of vertical strokes (possibly indicating fingerings or breath marks) above the staves. The notes are written in a historical style, with some letters (a, b, c) used as shorthand for notes. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the third system, featuring a four-staff system. The notation includes a series of vertical strokes (possibly indicating fingerings or breath marks) above the staves. The notes are written in a historical style, with some letters (a, b, c) used as shorthand for notes. The system is divided into measures by vertical bar lines.

Hij,

# An instruction

Handwritten musical notation on a five-line staff. Above the staff are several groups of vertical strokes (flags) and some letters. The staff contains notes, rests, and accidentals. Below the staff, the text "Shorter tyme." is written.

Flags above staff:  $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow$   $\uparrow$   $\uparrow \uparrow \uparrow$   $\uparrow$   $\uparrow \uparrow$   $\uparrow \uparrow$

Letters above staff:  $a$   $a$   $a b$   $a a$   $a b$   $a$

Staff notation:  $b b a$   $b a b a b a$   $b a b a$   $b a b a$

Below staff:  $a a$   $a$   $a$   $a$

Shorter tyme.  $a$

Handwritten musical notation on a five-line staff. Above the staff are several groups of vertical strokes (flags) and some letters. The staff contains notes, rests, and accidentals.

Flags above staff:  $\uparrow$   $\uparrow$   $\uparrow$   $\uparrow \uparrow$   $\uparrow \uparrow$

Letters above staff:  $a b a b a a$   $a b a b a a$   $a b a b a a$   $a b a b a a$

Staff notation:  $b a b a$   $b a b a$   $b a b a$   $b a b a$

Below staff:  $a$   $a$   $a$   $a$

Handwritten musical notation on a five-line staff. Above the staff are several groups of vertical strokes (flags) and some letters. The staff contains notes, rests, and accidentals.

Flags above staff:  $\uparrow$   $\uparrow$   $\uparrow$   $\uparrow$

Letters above staff:  $a b a b a a$   $a b a a$   $a b a a$   $a b a a$

Staff notation:  $b a b a$   $b a b a$   $b a b a$   $b a b a$

Below staff:  $a$   $a$   $a$   $a$

To the Lute.

30

First system of musical notation, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of rhythmic figures (vertical strokes) above the staff, followed by a sequence of notes (a, b, c, d, e, f, g, a) and rests. The staff is divided into measures by vertical bar lines.

Second system of musical notation, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a series of rhythmic figures (vertical strokes) above the staff, followed by a sequence of notes (a, b, c, d, e, f, g, a) and rests. The staff is divided into measures by vertical bar lines.

Third system of musical notation, concluding the piece. It features a treble clef and a key signature of one flat. The notation includes a series of rhythmic figures (vertical strokes) above the staff, followed by a sequence of notes (a, b, c, d, e, f, g, a) and rests. The staff is divided into measures by vertical bar lines. The word "Hij" is written at the bottom right of the system.



[illegible]

Gaillarde of the precedent      ↪ Pauane.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical strokes with flags and beams. The staff contains several measures of music with notes, rests, and accidentals. Some notes are connected by beams, and there are diagonal lines across some measures.

To the Lute,

36

First system of lute tablature. Above the staff are rhythmic flags. The staff contains six measures of notation with letters (a, b, c) and accidentals (flat, sharp) indicating fret positions. Some measures contain a diagonal line, likely indicating a natural or a specific fretting technique.

Second system of lute tablature. Above the staff are rhythmic flags. The staff contains six measures of notation with letters (a, b, c) and accidentals (flat, sharp) indicating fret positions. Some measures contain a diagonal line, likely indicating a natural or a specific fretting technique.

Third system of lute tablature. Above the staff are rhythmic flags. The staff contains six measures of notation with letters (a, b, c) and accidentals (flat, sharp) indicating fret positions. Some measures contain a diagonal line, likely indicating a natural or a specific fretting technique.

Hij

11	11	11	11	11	11	11	11
a a	a a a	a					
b b	b b b	b b	b b	b b	b b	b b	b b
b b	b b b	b b	b b	b b	b b	b b	b b
b	b b						
b	b b						

Handwritten musical score for the song "The Rose Tree". The score is written on a single system of five staves. The first staff contains the melody, with notes and rests written in a cursive hand. The second staff contains the lyrics, which are written in a cursive hand. The third staff contains a bass line, with notes and rests written in a cursive hand. The fourth and fifth staves contain a bass line, with notes and rests written in a cursive hand. The lyrics are written in a cursive hand. The title "The Rose Tree" is written in a cursive hand at the top of the page. The word "Overleaf" is written in a cursive hand at the bottom of the page.

Otherwise,



To the Lute.

First system of musical notation, consisting of a single staff with a treble clef. The notation includes various notes (quarter, eighth, and sixteenth notes) and rests, with some notes marked with a 'c' or 'a' above them. The staff is divided into measures by vertical bar lines.

Second system of musical notation, consisting of a single staff with a treble clef. The notation includes various notes (quarter, eighth, and sixteenth notes) and rests, with some notes marked with a 'c' or 'a' above them. The staff is divided into measures by vertical bar lines.

Third system of musical notation, consisting of a single staff with a treble clef. The notation includes various notes (quarter, eighth, and sixteenth notes) and rests, with some notes marked with a 'c' or 'a' above them. The staff is divided into measures by vertical bar lines.

# An instruction

12

a c d b a b a

Fredon sur la Romanesque.

a b a b a b a

a c d f c d f c a

a a a

To the Tune,

33

This image shows a handwritten musical score on three staves. The notation is characteristic of early printed music, using square notes and a system of rhythmic flags (vertical lines with beams) placed above the staves to indicate timing. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is organized into measures by vertical bar lines. The second staff continues the melody, and the third staff provides a lower part, possibly for a lute or another instrument. The paper is aged and shows some staining and wear.

4



An instruction.

The image displays a handwritten musical score on aged paper, organized into three systems. Each system consists of a vocal staff and a lute tablature staff. The vocal staves use a simplified notation with vertical stems and horizontal lines, accompanied by letters 'a' and 'b' indicating pitch. The lute tablature staves use a similar notation with letters 'a', 'b', and 'c' representing fret positions. The first system includes the lyrics "Pay me roye micur dor." written below the vocal staff. The second system continues the musical notation without lyrics. The third system also continues the notation. The paper shows signs of age, including discoloration and some ink bleed-through from the reverse side.

To the Lute.

This page contains a handwritten musical score for lute, organized into three systems. Each system consists of a five-line staff with musical notation and a corresponding six-line staff with lute tablature. The notation includes various note values (minims, crotchets, quavers) and rests, often with stems pointing upwards. The tablature uses letters 'a', 'b', and 'c' to denote fret positions. The first system spans five measures, the second system spans five measures, and the third system spans two measures followed by a double bar line. Above the first system, there are several lute-specific symbols, including a stylized 'L' and various fret markers. The paper is aged and shows some staining.

An instruction

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with some notes marked with a '3' (triple). The notes are written in a stylized, handwritten style.

The first Gaillarde Milanoise.

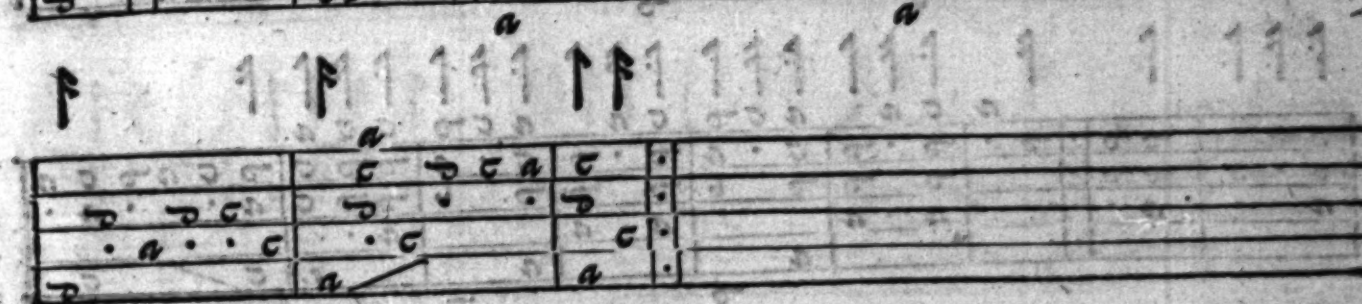
Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with some notes marked with a '3' (triple). The notes are written in a stylized, handwritten style.

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with some notes marked with a '3' (triple). The notes are written in a stylized, handwritten style.



To the Lute.

35.



Lij.

# An instruction

Handwritten musical notation for the first system, featuring a single staff with notes and a series of letters (a, b, c) written below the staff.

Notes: *a b a b a b a b a b a b a*

Letters below staff: *a b a b a b a b a b a b a*

The seconde Milanoise.

Handwritten musical notation for the second system, featuring a single staff with notes and a series of letters (a, c, a, b, c, a, c, a, c, a, c, a) written below the staff.

Notes: *a c a a c b c a a c b c c a c*

Letters below staff: *a c a a c b c a a c b c c a c*

Handwritten musical notation for the third system, featuring a single staff with notes and a series of letters (a, c, a, b, c, a, c, a, c, a, c, a) written below the staff.

Notes: *a c a a c b c a a c b c c a c*

Letters below staff: *a c a a c b c a a c b c c a c*

**To the Future.**

36.





# An imitation

4B  
f. 2

The first system of musical notation consists of three staves. The top staff features a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests, with some notes marked with 'a' or 'b'. The middle and bottom staves contain letter-based notation, likely representing solfège or a specific cipher, with letters such as 'a', 'b', 'c', and 'd' appearing in different positions.

The third Milanoise.

The second system of musical notation continues the piece with three staves. It maintains the same notation style as the first system, with a treble clef and letter-based notation on the lower staves. The musical notation on the top staff shows a continuation of the melodic line with various note values and rests.

The third system of musical notation is the final system on the page, consisting of three staves. It follows the same notation conventions as the previous systems, with a treble clef and letter-based notation on the lower staves. The musical notation on the top staff concludes the piece with various note values and rests.

# An introduction

37

Handwritten musical notation on a five-line staff. Above the staff are rhythmic flags. The staff contains notes and rests, with some notes marked with 'a' or 'b'.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic flags. The staff contains notes and rests, with some notes marked with 'a' or 'b'.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic flags. The staff contains notes and rests, with some notes marked with 'a' or 'b'.

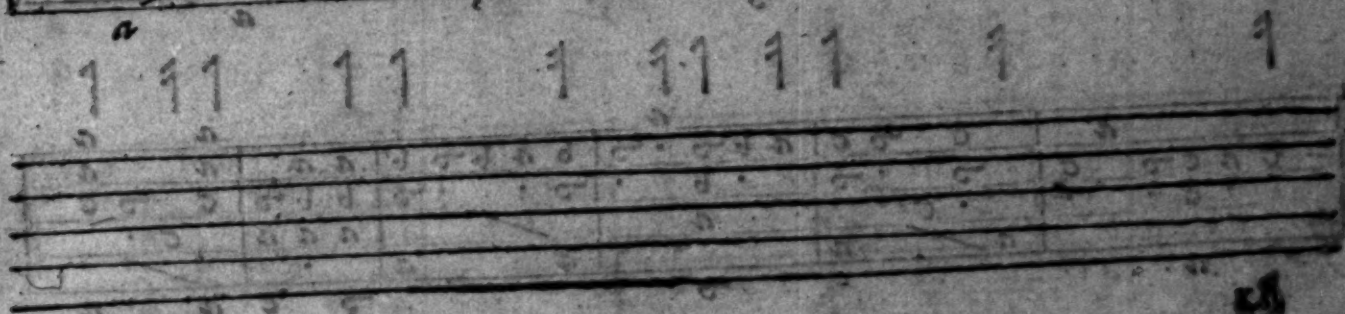
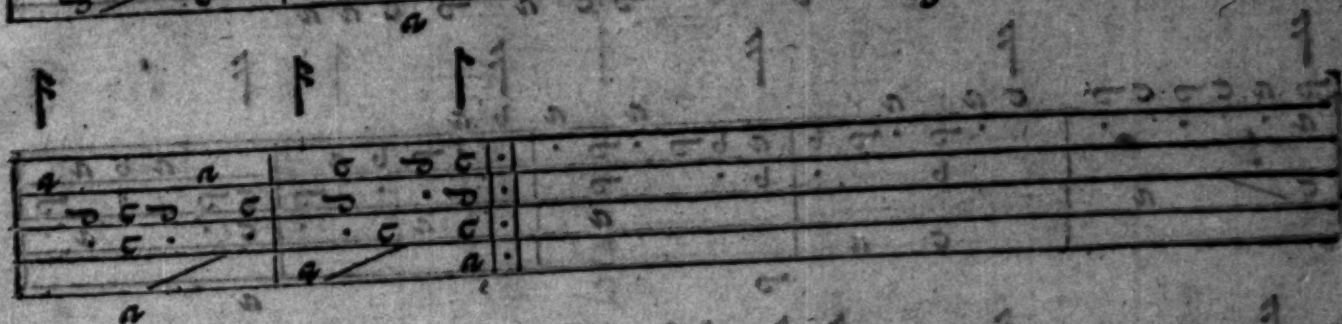
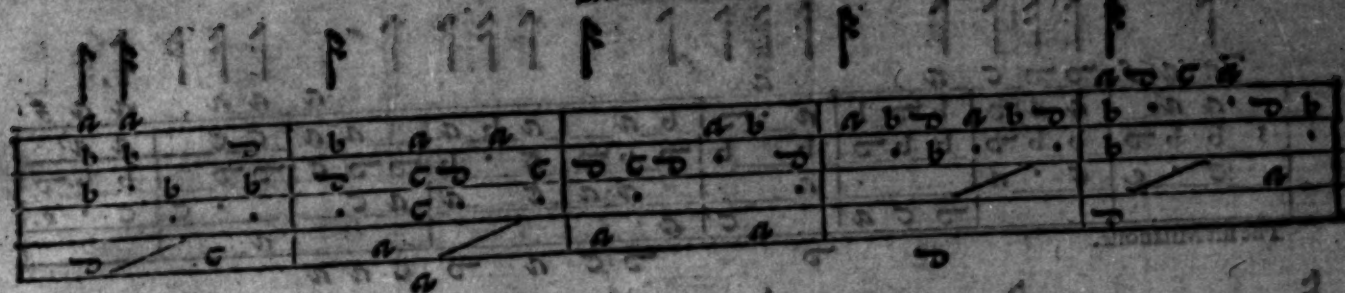
Handwritten signature or mark at the bottom left of the page.

Handwritten musical score for "The Rose Tree" on a four-line staff. The notation is a form of shorthand using letters and symbols. Above the staff are several groups of vertical strokes, some with letters 'a' and 'b' below them. The staff itself contains a grid of letters and symbols. Below the staff, the text "a. Fowrerth Milano." is written.

The image shows a page from a handwritten musical manuscript. At the top, there is a single staff with notes and rests. Below this, there is a large block of musical notation consisting of a 3x7 grid of boxes. Each box contains a sequence of notes and rests, likely representing a specific musical phrase or exercise. The notation is written in a cursive, handwritten style. The page is numbered '1' in the top right corner.



Instruction



# An instruction

Handwritten musical notation on a five-line staff. Above the staff are several groups of vertical strokes (flags) indicating rhythmic patterns. The notation consists of letters (a, b, c) and symbols (dots, horizontal lines) placed on and between the lines of the staff.

The first Milanoise.

Handwritten musical notation on a five-line staff. Above the staff are several groups of vertical strokes (flags) indicating rhythmic patterns. The notation consists of letters (a, b, c) and symbols (dots, horizontal lines) placed on and between the lines of the staff.

Handwritten musical notation on a five-line staff. Above the staff are several groups of vertical strokes (flags) indicating rhythmic patterns. The notation consists of letters (a, b, c) and symbols (dots, horizontal lines) placed on and between the lines of the staff.

To the Lute.

First system of lute tablature. Above the staff are rhythmic flags and stems. The staff contains letters (a, b, c) and dots representing fret positions. The system is divided into measures by vertical bar lines.

Second system of lute tablature. Similar to the first, it features rhythmic notation above the staff and letters/dots below. The notation continues across several measures.

Third system of lute tablature. This system also follows the same format with rhythmic notation above the staff and letters/dots below. The piece concludes with a double bar line.



# An instruction

First system of musical notation, featuring a single staff with rhythmic notation (vertical strokes) and a multi-measure rest of 12 measures. Below the staff are three lines of mensural notation (neumes) on a four-line staff.

Branc de Poitou.

Second system of musical notation, featuring a single staff with rhythmic notation and a multi-measure rest of 12 measures. Below the staff are three lines of mensural notation.

Third system of musical notation, featuring a single staff with rhythmic notation and a multi-measure rest of 12 measures. Below the staff are three lines of mensural notation.



